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The Loeb Collection of Arretine Pottery. Catalogue with Introduction and Descriptive Notes by GEORGE H. CHASE. New York, 1908 (privately printed). Pp. 168 and 23 plates.

The red ware of Arretium is one of the humblest but at the same time one of the most attractive products of what we are accustomed to call "Roman" art. Being made in moulds, in which the designs had been impressed by means of separate stamps, it exhibits no great merits in the way of dramatic composition; but its human figures, as well as its leaves, sprays, and festoons, are often of great beauty. Although this pottery has received a good deal of attention in recent years from specialists, it is little known to amateurs, and information about it, especially in English, has been scanty. Hence this sumptuous and altogether admirable volume is peculiarly welcome.

Mr. James Loeb's collection, at present deposited in the Fogg Museum of Harvard University, numbers five hundred and eighty-nine pieces, of which one hundred and fifty have been thought worthy of illustration. Professor Chase's Introduction summarizes skilfully the results reached by Dragendorff and other investigators. The technical processes employed by the Arretine potters are explained, the finest products are shown to belong to the Augustan Age, and the signatures of the proprietors of factories and of the slaves in their employ, so far as these signatures are represented in the Loeb collection, are discussed. In connection with the last point I should have liked to see the fact brought out that the workmen often have Greek names, so that we are led to believe that most if not all of the men to whom the artistic part of the work was intrusted were of Greek blood. The detailed descriptions of individual pieces are models of careful statement.

F. B. TARBELL

Aristophanis Pax. Cum prolegomenis et commentariis edidit J. VAN LEEUWEN, J.F. Lugduni Batavorum: apud A. W. Sijthoff, 1906. Pp. xi+201.

The general features of van Leeuwen's edition of Aristophanes have already been indicated in this *Journal* in connection with the review of his *Ecclesiazusae* (Vol. I, pp. 418 f.). I shall confine myself therefore in the present instance to his treatment of the special problems of the *Pax*.

As regards the scenic arrangements of the play van Leeuwen insists upon a greater degree of realism than Merry and Mazon have found necessary. Not only will he place the house of Zeus on a higher level than that of Trygaeus, but he assumes a change of scene after vss. 176 and 728, in order that the two houses may not be visible at the same time.